

# ON FLOWERS

## Resource Guide



March 30, 2008 to May 25, 2008  
William D. Cannon Art Gallery

The Cannon Art Gallery's Three-Part-Art education program for FY 07/08 is funded in part by Mrs. Teresa M. Cannon; The Carlsbad Library and Arts Foundation's Cannon Endowment Fund; and the Carlsbad Friends of the Arts.

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## Resource Guide



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Image on Front and Inside Cover, Olga Seem, *Duality (10)*, 2006.  
Image on Back Cover, Olga Seem, *Duality (8)*, 2006.

# Steps of the Three-Part-Art Program

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in the *On Flowers* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the Gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

## Outcomes of the Program:

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

# How to Use This Resource Guide

This resource guide is provided as a preparation tool to investigate art and floral artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To get started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Remind students that art is a form of communication and that museum and gallery exhibitions are not “the truth” but interpretations of the world.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and to learn by seeing. Challenge students to look closely and to be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students’ responses.
- Your students’ responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students’ answers and keep the discussion open for more interpretations. For example, “That’s an interesting way of looking at it, does anyone else see that or see something different?” Remind students to be respectful of others and to listen carefully to each others’ responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity—each activity will reinforce what the students learned by looking at the artworks.

# Making The Most Of Your Gallery Visit

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

## **STUDENT NAMETAGS ARE GREATLY APPRECIATED**

### **School Visits to the Cannon Art Gallery:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at (760) 434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be notified within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address 3rd and 4th graders, but the guides may be adapted for other grade levels as well.

### **Late Arrivals and Cancellations:**

As a courtesy to our gallery staff and other visiting groups, please let the gallery know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the docent know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the Gallery etiquette. See Below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The Gallery has poor acoustics.)
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, docent tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the Arts Education Coordinator directly at (760) 434-2901.

# Curriculum Connections

Adapted from the 3rd and 4th grade Content Standards for California.

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade Content Standards for California. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

## **VISUAL ARTS**

### **Grade 3**

#### *Artistic Perception*

- Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.
- Students perceive and describe rhythm and movement in works of art and in the environment.
- Students describe how artists use tints and shades in painting.
- Students identify and describe how foreground, middle ground, and background are used to create the illusion of space.
- Students compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer).
- Students identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

#### *Creative Expression*

- Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
- Students mix and apply tempera paints to create tints, shades, and neutral colors.
- Students create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

#### *Historical and Cultural Context*

- Compare and describe various works of art that have a similar theme and were created at different time periods.
- Students distinguish and describe representational, abstract, and nonrepresentational works of art.



- Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
- Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
- Students identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.
- Students select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.
- Students write a poem or story inspired by their own works of art.

## **VISUAL ARTS**

### **Grade 4**

#### *Artistic Perception*

- Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.
- Students perceive and describe contrast and emphasis in works of art and in the environment.
- Students describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art.
- Students describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

#### *Creative Expression*

- Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
- Students use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).
- Students use the interaction between positive and negative space expressively in a work of art.
- Students use contrast (light and dark) expressively in an original work of art.

#### *Aesthetic Valuing*

- Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
- Students describe how using the language of the visual arts helps to clarify personal responses to works of art.

## **ENGLISH LANGUAGE ARTS**

### **Grade 3**

- Students write descriptions that use concrete sensory details to present and support impressions of people, places, things, or expressions.
- Students use clear and specific vocabulary to communicate ideas and establish the tone.

### **Grade 4**

- Students write narratives and relate ideas, observations, or recollections of an event or experience.

*Use the lessons and the activities in this guide as a starting point to teach the following standards:*

## **LIFE SCIENCES**

### **Grade 3**

- Students know plants and animals have structures that serve different functions in growth, survival, and reproduction.

### **Grade 4**

- Students know plants are the primary source of matter and energy entering most food chains.
- Students know many plants depend on animals for pollination and seed dispersal, and animals depend on plants for food and shelter.

## **MATHEMATICS**

### **Grade 4**

#### *Measurement and Geometry*

- Students demonstrate an understanding of plane and solid geometric objects and use this knowledge to show relationships and solve problems.
- Students identify the radius and diameter of a circle.
- Students identify figures that have bilateral and rotational symmetry.
- Students know the definitions of different triangles (e.g., equilateral, isosceles, scalene) and identify their attributes.
- Students know the definition of different quadrilaterals (e.g., rhombus, square, rectangle, parallelogram, trapezoid).

## About the Exhibition

### *On Flowers*

“The flower is beautiful, but it is also a vital organism, an embodiment of nature, and a fact of science, as well as a potent vehicle for symbolism. In creative hands, it can even become the provocation for stirring speculations on the character of life itself.”

From *Reflections of Nature: Flowers in American Art* by Ella M. Foshay

The flower has been a significant image in art throughout history. Some of the earliest paintings of flowers were created to explore flowers’ practical uses—the potential of plant life for food and medicine. The lifelike quality of flowers and their medicinal properties were examined and illustrated in books called *herbals*. Later, floral illustrations were included in the borders of religious manuscripts, and more accurate and natural portrayals of flowers appeared in landscape scenes of the Renaissance. What is often considered the highlight of realistic depictions of flowers was found in the 17th century Dutch still-life paintings.

With an intense interest in the connection between art and science, Dutch and Flemish painters perfected the art of the floral still life, making delicate images of flowers that literally shimmered on the canvas. Paintings depicting the natural world were so characteristic of the Netherlands, that the Dutch words *stilleven* and *landschap* were adopted into English as “still life” and “landscape.” Dutch artists depicted flowers to look extremely lifelike—they combined various species of flowers together in vibrant compositions that capture the colors and textures of the plant. Yet, many of these floral combinations could never have been seen together since the selected flowers blossomed at different times of the year. The great appeal of these paintings was more than their true to life quality, but also the extent to which artists included flowers and insects for symbolic purposes. Many flowers were associated with religious symbolism while others had moralistic messages or referred to the transitory nature of life.

The flower has remained popular due to its beauty of form and color as well as its many associations. In more practical considerations, flowers are an excellent subject as they are abundant, natural, and portable, allowing them to be brought into the artist’s space for closer scrutiny. Many Impressionists explored their interest in atmosphere and light through the variegated forms of flowers.



*A Basket of Flowers (Image not in On Flowers Exhibition)*

Jan Brueghel the Younger (Flemish, 1601–1678)

Oil on wood; Bequest of Miss Adelaide Milton de Groot (1876–1967),  
Metropolitan Museum of Art (67.187.58)

Vincent van Gogh strikingly captured mood through flowers, as seen in his handling of different variations of sunflowers—some are bright yellow and gold, full of intensity and energy, while others are a murky, toned-down green. During the 20th century, Georgia O’Keeffe created many paintings of flowers with a new and unique perspective—depicting strong and vivid images from a very close vantage point.

Today, the great appeal of the flower carries on and stems not only from investigations of the past, but from issues about the relationship of art to nature, to beauty, to life itself. Whether as a symbol of paradise, virtue, or simply for sheer visual delight, flowers remain some of the most enduring images in art.

*On Flowers* presents the use of floral imagery by eleven contemporary artists, and illustrates their divergent styles and approaches to the subject. Included are over 40 paintings, drawings, and mixed-media works by artists who utilize flowers to evoke the transient nature of life, to explore subjects of art and science, of spirituality, sensuality and romance, and to celebrate beauty in the myriad of colors, shapes and textures found around us.

# About the Artists

## *On Flowers*

### **Timothy Berry**

Timothy Berry creates lush, encaustic paintings in black, grey and white in his series called *Blanco Eden*, an inventive look at the Garden of Eden. Taking inspiration from early decorative arts, Berry weaves patterns of stylized wildflowers in and around plants with prickly skins and leaves, explicit vein structures, and coils of exposed roots in a manner beautiful, simple and seemingly haphazard.

### **Rose Cabat**

Rose Cabat is well known for her porcelain “Feelies,” very narrow-necked closed forms with her own distinctive satin matte glazes. The concoction of glazes, developed by Cabat and her late husband Erni, produces brilliant, pearlescent hues and a finish that is irresistibly silky to the touch, hence the name. Certainly the most abstract of the exhibition’s “flowers,” Cabat’s sensual sculptures nevertheless mirror natural plant forms most closely. Most of her “feelies” are between 2 and 6 inches high, and their soft profiles look like highly abstracted buds, or ripening seed pods made of porcelain silk.

### **Cynthia Evans**

The motifs presented in Cynthia Evans’ mixed-media works possess unique perspective and humor. They are reflections on the nature of relationships as defined by issues of culture, political views, personal growth, loss, commitment and memories. After a number of changes in her personal life, Evans is especially concerned with family history and how particular images can be used to symbolize larger issues. The small scale of her work helps draw the viewer into the theatrical quality, while mysterious affectations of the figures encourage the viewer to construct their own narrative.

### **Manny Farber**

In Manny Farber’s art, colorful, painted vases and cups of flowers perched on luminous tabletops are meditations on color and spatial relationships. A typical painting consists of a background made up of divided fields of color and various organic and non-organic objects, all painted with equal focus and intensity. In his most recent work, Farber seems to move much more to the Impressionistic, with nature at the center of everything, the painting crowded with flowers but always busy and complicated, bursting with energy, life, rhythm and movement. With potted plants, cardboard stencils, post-its, razor blades, bouquets of flowers that float in strange, horizonless space, his powerfully contemporary images hover somewhere between nature and culture, where artifice and reality compete for our attention.

# About the Artists

## *On Flowers*

### **Carol Goldmark**

The themes and poetry of the Hebrew Scriptures have inspired Carol Goldmark in her drawings and paintings, where flowers are metaphors for life and death, beauty and decay, the passage of time and the gradual disintegration of the human body. There are two interrelated groups of work. Her drawings combine both botany and anatomy, constructing a metaphor for morality. Her vivid paintings are filled with botanical forms in various arrangements and states of decay. For Goldmark, the words of Psalms 103 have had particular resonance. “As for man, his days are as grass, as a flower of the field, so he flourishes...for the wind passes over it and it is gone.”

### **James Lorigan**

With a precise painting style based on careful observation of the natural world, James Lorigan often references folklore and mythology in his allegorical paintings about temptation, folly, greed, fear, vulnerability, sacrifice and the transitory nature of the earthly realm. His narratives figuratively push his viewers through doorways or portals, and his use of particular flowers is telling. The Lotus flower has, for thousands of years, symbolized spiritual enlightenment to accelerate spiritual evolution. The poisonous Angel's Trumpet, gathered for medicinal and hallucinogenic properties, was used by shamans to help others gain entrance to other worlds of existence.

### **Mary Manusos**

Mary Manusos works with traditional printmaking techniques on handmade paper. In her series of etchings, Manusos marries a single bloom with the light and bright colors of her Latin American culture and landscape. Although she emphasizes shapes and space, she articulates her message most strongly through color. Her images attempt to capture both the visual qualities and moods of the natural world. They are indicative of the fragile nature of the landscapes they represent and the quiet, tenuous balance between life and death, mourning and commemoration, man and nature.

### **Tanja Rector**

In her mixed-media installation, artist Tanja Rector was inspired by the motifs and old craft traditions of her Dutch family and ancestors. The project began with the act of cutting flowers out of a 50-foot long roll of white paper, intentionally leaving the paper blank in order to experience and celebrate the silence of being in the act of “women's work” or “slow work.” After the flowers were cut, they began to pile up and fall to the ground, showing subtle movement in the repetitive act of cutting, falling and landing. By sorting, arranging, and placing the blank pieces of paper into snow-like mounds of shadows and light, Rector explores the continuous cycle of seasons, cleansing and ritual.

# About the Artists

## *On Flowers*

### **Muriel Roston**

Painter Muriel Roston explores the continued possibilities of still life painting, and draws inspiration from a domestic world—her tranquil garden landscape. Executed in a rich, tactile manner, her lively canvases are filled with brilliant color and layers upon layers of pigment, giving her expressionistic paintings a three-dimensional quality. Roston works simultaneously on several canvases at once in a variety of sizes, often squeezing paint directly from the tube and manipulating it with a palette knife or brush. This is a practice the artist has refined over the years to create paintings with lush, sumptuous surfaces.

### **Olga Seem**

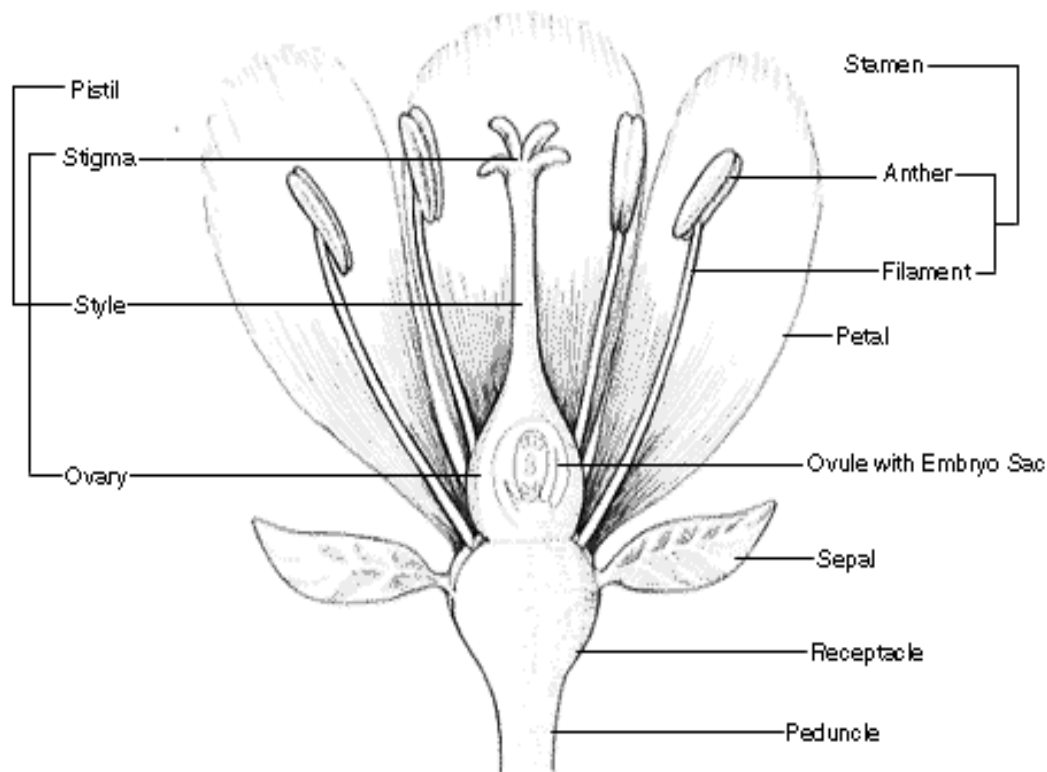
Olga Seem is preoccupied with nature, and her paintings and drawings reflect an ongoing exploration of natural forms that include seeds, pods, and plants at their various stages of development. Her paintings, mostly egg tempera and acrylic on paper mounted on canvas, are observations on the amazing breadth of shape, color and form in the environment. The odder the plant, the more interesting she finds it. Seem holds up every leaf, bud, pistil and stamen for close examination, and often divides the painting into segments, a method that permits her to show the entire plant as well as the particular parts of its anatomy that intrigues her.

### **Sandra Sallin**

Sandra Sallin's drawings of roses, lilies and tulips emulate the beauty of early illuminated manuscripts, and explore abstract theories of refraction and light. Inspired by 15th century Sienese Italian painting, her solid black backgrounds provide a dramatic backdrop for her exquisitely rendered white blossoms. The blooms have historical and emotional connotations, like the rose, which symbolizes earthly passion, or the tulip that signifies perfect love.

Sandra Sallin researches her subject matter, carefully choosing each flower that she will depict. In addition to her subject, Sallin explores materials until she finds the right pencils and erasers for a drawing, or perfect brushes for a painting. Although she sees the finished product in her mind's eye before painting, she makes numerous sketches before starting. Then to maintain an unflawed line Sallin works with a magnifying glass. Each work takes one to four months to complete.

# Parts of a Flower



Flowering Plants—or angiosperms, constitute about 300,000 species, the vast majority of plants. A flower is a specialized part of the plant and develops into a fruit, which contains one or more seeds housed in ovaries. These seeds must be pollinated and dispersed to ensure the continuation of each species. From *Plant, Eyewitness Books*.

Anther—the tip of a flower's stamen containing pollen.

Bud—a bud is a baby flower wrapped up in sepals.

Filament—the stalk of a stamen, which supports the anther.

Flower—the flower is the reproductive organ of the plant and is dedicated to producing seeds.

Mid-rib—the central vein of a leaf.

Ovary—a female reproductive organ, which encloses fertilized seeds.

Ovule—a collection of female cells that form a seed after they have been fertilized by pollen.

Peduncle—the stalk of the flower.

Petal—a leafy flap in a flower, often brightly colored to attract animal pollinators.

Pistil—the ovule producing part of a flower.

Receptacle—the part of a flower stalk where the parts of the flower are attached.

Sepal—a leafy flap that protects a flower while it is still a bud.

Stamen—the pollen-producing part (and male part) of a flower, consisting of a filament and an anther.

Stigma—the part of the flower which receives pollen during pollination.

Style—the elongated part of the pistil.



# Science of Flowers—the basics

Flowers are often referred to as plants, but flowers are really the reproductive part of some plants. Plants that have flowers are called angiosperms. Angiosperms grow their seeds inside a protective case called an ovary. Flowers are important in nature and for humans. Learning how flowers grow and produce is important in understanding how humans use them for oxygen, food, medicine, pleasure and so much more.

Flowers are made up of many different parts. Flowers can be different shapes, sizes and different colors. The flower parts can be different too. But, aside from all their inherent differences, flowers use the same structures to produce a seed. The flowers can be broken into three groups—the male parts or the stamen, produce the pollen; the female parts or the carpel produce the ovules; and the ovules, which become the seed. Around these parts are the sepals (which protects the flower parts inside), and the petals which attract insects and birds in search of food or nectar.

## **Come over for a visit!**

Flowers have many visitors. Visitors, such as bees, butterflies, and birds, visit flowers to drink a sweet liquid called nectar or to eat pollen. For fertilization to happen and for seeds to be produced, pollen grains have to move from flower to flower. Some plants are able to self-pollinate, other plants' pollen move by water or wind, but most plants rely on cross-pollination—receiving pollen from another plant of the same species. Bees, butterflies, birds and other insects help to make this happen. Plants attract visitors by the bright colors, sweet smells, and nectar of the flowers. As visitors drink the flower's nectar, their bodies collect pollen from the stigma. When they leave the flower, the visitors carry the pollen collected on their body and transfer it to another flower—the flower is pollinated. Many flowers have spotted markings or bright colored guide marks to attract insects and to show them where to land.

## **How many flowers are on that flower?**

Some plants have only one flower, others have a lot of flowers. Other kinds of plants produce flowers that are in clusters known as flower heads. Imagine a tulip, this is a single flower. Now, imagine a daisy or a sunflower, these flower heads are known as composite flowers and are composed of many radiating flowers (that look like petals) clustered together, called ray flowers. Flowers come in all shapes and sizes, single-shaped, odd-shaped, flowerheads, elongated clusters, rounded clusters and more.

## **What's your type? Regular or irregular?**

Flowers can be categorized into two types, regular flowers and irregular flowers. When you look at the face of a flower, its symmetry is apparent. A flower is described as being “regular” if all the flower parts (sepals, petals, etc.) are positioned in a wheel-like or circular plan—it is radially symmetrical. It can be divided equally in many directions. An “irregular” flower is still symmetrical, but it is divisible into two equal halves only along one line through the center. This type of flower is called bilaterally symmetrical.

## **LESSONS AND ACTIVITIES**

# Getting Started

## Before you begin

1. After reading the Introductory sections to yourself, introduce the *On Flowers* exhibition to your students.
2. If you are planning a trip to the Cannon Art Gallery to see the exhibition *On Flowers*, tell your students about their upcoming visit.



Timothy Berry from the *Blanco Eden Series*,  
Oil and encaustic on paper, mounted on canvas, 2007

3. Introduce your students to the lesson, and all lessons to follow by explaining that they will be looking at and talking about what they see in artworks of floral imagery by contemporary artists. Give your students time to look quietly before asking them questions.
4. Before you begin, preview the provided images, the lessons, and the steps required to complete the activities. Note: Answers to the questions asked in each lesson are italicized.
5. Art terms and related vocabulary are included in the *Glossary* located at the end of this guide.

# Lesson 1

## IMAGE 1

Manny Farber  
*Mocking Bird*, 2001  
Oil on board



Show IMAGE 1 to your students and use the questions below (the same questions are on the back of the image) to guide your students in a discussion.

- Look closely at this work of art. What is the first thing that you notice?
- Take turns describing the lines and shapes that you see in this work of art. For example, thin curving lines, thick lines, yellow circles, etc. Look at the line with ridges running down the artwork from the top to the bottom. Does this look like anything familiar? *This is rebar—a steel rod used in construction.* Why do you think the artist may have included this in his artwork? (*The artist Manny Farber often includes in his artwork references to his past work in construction.*)
- As you look at the lines in this artwork—the stems, stalks and rebar—do they help guide your eyes around the painting? What other objects do you see in the artwork? Why do you think the artist included rebar, a reference to his past, together with flowers, vases, and birds? Do you think they have meaning?

*Manny Farber's paintings are playful and personal, and they include objects from his daily life. The flowers and natural objects depicted in this piece were likely collected from his home garden, picked-up from a nearby vegetable stand, or observed on a nature walk. His paintings are autobiographical—a story of his life, told by him—reminiscent of his past and representing the present.*

- Now, look closely at the colors in this work of art, which one did you see first? Did you notice the background colors? What do you see? (*The background is divided into fields of color. In Farber's works he "compartmentalizes"—or divides—his backgrounds into squares and rectangles. This structural way of painting, he says, comes directly from his work in construction and carpentry.*)
- Explain how the two background colors look different to you. Are they warm? Cool? Bright? Dull?
- Do you see the background colors repeated anywhere in the artwork? Do you see repeated shapes and textures? *Explain to students that artists like Farber carefully place each element into a particular place of an artwork. This is called composition—the placement or arrangement of the elements of art in a work. Artists also repeat colors, textures, lines, and shapes to guide our eyes through a painting. This is called rhythm.*

## Lesson 2

### IMAGE 2

Olga Seem

*Duality (10)*, 2006

Acrylic on paper on canvas



Show IMAGE 2 to your students and use the questions below (the same questions are on the back of the images) to guide your students in a discussion.

- Does this artwork look real to you? Explain.
- Look closely at this image of a flower. What basic shapes do you see? Ovals, triangles, circles?
- Can anyone name any or all of the parts of this flower? (Reference *Parts of the Flower*, page 16.) How do you think the artist created this detailed image of a flower?

*To create her artworks, the artist Olga Seem closely examines the anatomy of flowers. She sometimes dissects parts of the flower to see the insides. Seem often divides the painting into segments, a method that permits her to show the entire plant as well as the particular parts of its anatomy that intrigue her. By carefully observing the flower, and the intricate elements within a plant, Seem captures the flower's details, colors, and form in her artwork.*

*Her artworks reflect her exploration of forms and patterns found in nature—the seeds, pods, and plants at their various stages of development.*

- What patterns—the repetition of anything, shape, lines, color—do you see on this flower? (Notice the shape of the petals, the colors on each petal, the repeating lines of the flower—the repetition of the stamens, etc.)
- Did you notice the markings on the petals? Markings, called honey guides, show insects the way to the nectar (food) of the flower. What repeating shapes did the artist use to create the markings? (Dots) Do you see dots repeated anywhere else in the artwork? Where?
- Nature is full of repeating patterns. Again look at Seem's Lily flower. What basic shape do you see? Does the face of the flower look like a circle? Notice how the parts are arranged in a wheel like fashion. Flowers that are positioned in a circular plan are radially symmetrical. It can be divided equally in many directions. If a flower can be divided into two equal halves only along one line through the center, it is bilaterally symmetrical. Can you think of any flowers that may be bilaterally symmetrical? What are they?
- Did the artist use dark or light colors in the background and for the flower? (Both the background and the flower are dark, muted colors/hues.) Look again closely, does one part of the flower stand out more than the rest? What do you notice first? Artists often use outlining to define shapes and to create space around the shapes. In order for closely related colors or hues to remain separate, sometimes black and white outlining is used.

## Suggested Activity for Lesson 2

### Flowers: Colors, Shapes, and Habitat

Before doing this project, show students IMAGE 2 and lead a discussion using the questions provided.

#### Focus

Olga Seem's focused views of flowers reflect her exploration of shapes, colors, and forms in nature. In this activity students will understand that flowers come in different colors and shapes and will use these colors and shapes to create their own floral artwork. To enhance their floral images, students will add a background that represents the flower's habitat.

#### Time

One class session

#### Materials

- Crayons, colored pencils, or markers
- White construction paper, 1 sheet per student
- Print resources with images of different flowers. Use images included in this guide, images from magazines, garden or nursery websites, plant books, etc. Select flowers and plants from different habitats—for example, cactus plants, tropical flowers, orchids, wildflowers, grasses, sunflowers, etc.
- Colored construction paper cut into different sized shapes—triangles (equilateral, isosceles, etc.) circles, ovals, squares, rectangles, polygons, etc.
- Glue sticks

#### Procedure

1. After viewing and discussing Olga Seem's artwork, guide your students in a discussion about the colors and shapes they viewed in the artwork. What basic shapes make up the flower's structure—the petals, the stigma, the markings on the petals? What colors did they see?
2. Next have students talk about other flowers or plants they know or like. What colors and shapes can be found on them? Then, have a brief discussion about some of the purposes of color and shape in the plant world. For example: *The colors of flowers affect which birds and insects will pollinate them. Hummingbirds are attracted to red flowers and bees are often guided by a flower's bright colors which shows them where to land and find food. Flower shapes also help to determine what kind of bird or insect can pollinate them. The shape of certain petals act as landing platforms for bees and other insects. Spotted markings, or stripes, guide insects to the nectar. Leaves come in varied shapes and colors too. Some plants have leaves that are small and strong to withstand strong winds. Other plants, like those living on a gloomy, rain forest floor, have large leaves to catch plenty of sunlight needed to survive. Some leaves change color with the seasons, others plants have multicolored leaves.*

3. Share print images of flowers. Talk about some of the different colors and shapes of the flowers and leaves. Tell students that they are going to create pictures of plants with different shapes. They will also include a background with the plants habitat—the places where plants live and grow.
4. Demonstrate using a print image as an example. Talk about the flower. What kind of environment would you expect to find this flower in? Rain, sunlight, and temperature affect the kinds of plants that can grow in the various habitats. Have students describe where the flower may grow. Does it live in a desert or a forest? Using crayons, quickly draw the environment on a piece of white construction paper. Next, talk about the different shapes students see on the flower. What shape are the petals? What shape is its leaves? Use different size construction-paper shapes to create the plant. Arrange the shapes on the background habitat. Finally, glue the shapes on the background habitat. Demonstrate using crayons to make additional lines that should appear such as veining on a leaf, lines for stems, or details of the flower.
5. Making sure that students understand what they are supposed to do, have them select print images of flowers and tell them to choose one to copy for their picture.
6. Have them first draw the background habitat. Encourage them to consider what should be in the foreground, middle ground and background and to think about where they want to place the flowers.
7. Next, have students use the paper shapes to make their flower(s). Encourage students to overlap the shapes if their petals overlap, to add the markings and lines of the flowers using either construction paper or crayons, etc. Students can also represent their flowers from different angles, from the side, above, the face, from below, encourage them to be creative. Students can add insects and birds or other creatures that may be pollinators and living in the plants habitat.
6. Once students have finished their pictures, ask volunteers to share them. Talk about the shapes and colors they used. Ask students to describe the plants' habitats. Display the finished pictures in the classroom.

## Lesson 3

### IMAGE 3

Carol Goldmark  
*Fleurs Mortes* #23, 2007  
Oil on canvas



Show IMAGE 3 to your students and use the questions below (the same questions are on the back of the images) to guide your students in a discussion.

- Look closely at this arrangement of flowers. What different colors did the artist use to create these flowers? What colors do you see the most of in this work of art? Do the colors of the flowers help to tell the story?

- Throughout history, painters have used flowers in their artworks for symbolic purposes. Can you think of any flowers that symbolize something? For example, roses symbolize love and romance. By looking closely at this artwork, what do you think these flowers may symbolize? Notice the colors and forms, do the flowers look alive or in states of decay?

*In Goldmark's drawings and paintings, she uses flowers as metaphors for life and death, beauty and decay, and the passage of time. Her vivid paintings are filled with botanical forms in various arrangements and states of decay. All living things, including plants, have a beginning, they grow, and die—these changes that living things go through are called life cycles.*

- Look again at the artwork. What is the first flower that you see? What color do you see in the background? Do you think the artist intentionally used the black background to draw your eye to the white decaying lily flower in the foreground? Explain.

*Artists use value—the lightness or darkness of a color—to help determine the position of objects in space, whether they are far away, in the middle, or in the distance. When a background is a very dark value or black, the objects usually seen first are very light. The same applies for backgrounds that are very light or white, the objects usually seen first will be very dark.*

- As you look at the flowers and leaves, do some flowers look farther away or in the back? If so, what colors are they? Now, look at the colors of the flowers that look closer, or in the foreground, what color are those flowers?

*Artists often use cooler or duller colors (greens, blues, violets) for objects they want to appear farther away—to portray an illusion of depth, and gradually use warmer colors (yellows, oranges, reds) in the middle ground or foreground to make things advance and appear closer in a picture.*

- Where do you see any repeated lines or shapes in this artwork?

- Does this work of art express an emotion? Does it make you feel happy, sad, uneasy, neutral?



## Lesson 4

### IMAGE 4

Sandra Sallin  
*Prelude II*, 1996  
Graphite on Strathmore



Show IMAGE 4 to your students and use the questions below (the same questions are on the back of the images) to guide your students in a discussion.

- Look closely at the flowers and the vase. What basic shapes do you see? Ovals, circles, rectangles? Now, describe the lines that you see. Diagonal lines, curvy lines, straight lines? Do these flowers look two-dimensional—having height and width, or three-dimensional—having or appearing to have height, width, and depth? *Artists like Sallin use shapes and lines to make objects, like these flowers, look three-dimensional on two-dimensional surfaces.*

- As you identify the shapes in this artwork, you may see another place to look for shapes—in the space around and in between the flowers. *This is called negative space—an empty space, or void, in an artwork.* What shapes do you see in the negative space? Do you think the negative space and positive space—the space in an artwork that is filled with something, such as lines, designs, color or shapes—looks balanced?

- Compare this Image to IMAGE 3, how is this artwork similar to Carol Goldmark’s arrangement of flowers? (*Both artworks have black backgrounds.*) Which flower did you see first in Goldmark’s artwork? Now, look again at Sallin’s image, which flowers do you notice first, the lightest flowers or the darker flowers? *Black and white offer a striking contrast in artworks.*

- Without light, we wouldn’t see anything at all. Look closely at this image. Where do you think the light source, or origin of the light, is coming from in this artwork? From the upper left, upper right, from below? (*Upper right.*) Where are the flowers lightest or most intense? Now, describe where the flowers are the darkest, where do you see shadows?

*To make artworks more realistic, or to make them look three-dimensional on a two-dimensional surface, artists translate shadow into values, gradually changing the value from light to dark as the object gets further from the light. Shadows cast from a light source give objects more depth and form.*

**Try this:** Find an object to look at in the classroom. Notice where the shadows fall. Where is the light source? Straight above, to the right, to the left? Reposition the object so the light hits the object differently. Now where do you see the shadow’s angles? Do you see shadows on the object? Can you see different values within the shadow? Notice how the shadows change as the direction of the light source changes.

# Suggested Activity for Lesson 4

## Flowers in Black and White

Before doing this project, show students IMAGE 4 and lead a discussion using the questions provided.

### Focus

Artist Sandra Sallin creates a strong, visual image by using a black background to contrast with white tulip flowers. Her use of positive and negative space helps to balance the artwork, and her use of light and shadow help to create the delicate flower forms on a two-dimensional surface.

In this two session activity students will work with both negative and positive space and shadows and light to create a flower. In session one, students will create a flower using positive and negative space. In session two, students practice using a value scale—creating different tones from white to black. Students will then add form to their flowers using shading and/or hatching to capture the shadows and highlights of the flower.

### Time

Two class sessions

### Materials

- Drawing paper, 12" x 18" or 9" x 12"
- Pencils
- Erasers
- Colored pencils—each student will need to choose one color. Dark or bright colors will work best to create a contrast. (Markers, pastels, or paint can be used too.)
- A potted plant with flowers, fresh flowers in a vase, fake flowers, or flower photo reference such as images from Garden magazines, floral books, floral images from the Internet, etc. Choose flowers or plants that are large scale and will be more simple for students to draw such as tulips, pansies, daffodils, lilies, daisies.
- Copies of the Value Scale Sheet (See *Appendix*)—one for each student.

### Procedure

#### Session One

In a painting or drawing, the space around the object is just as important as the object itself. Artists strive for a balance between the positive (the object) space and the negative (background) space around it.

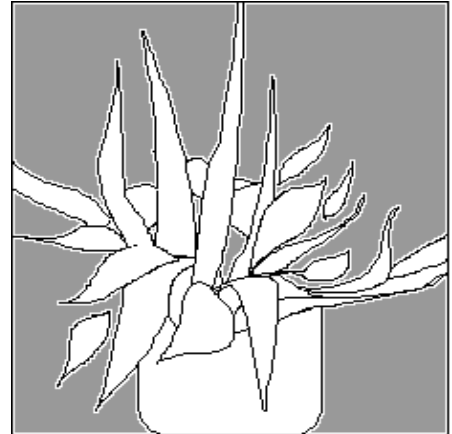
1. Distribute paper, pencils, and erasers. Begin by having students select a flower/plant they want to draw. If using a live potted plant or flowers place these centrally in the room so all students can see it.
2. The shape and color of a plant's flowers and leaves is what makes each plant unique. Plants have large, wide leaves, many small leaves or long slender leaves. Flowers come in many shapes and sizes. Have students begin to notice the shapes of the leaves and flowers of the plant they will draw.

3. Using pencil, students should draw the plant on the paper so it completely fills the paper, touching at least three of the sides.

4. While looking at the flower, have students draw its basic shape. Does it look like a circle, triangle, oval? Next add the stems and leaves. If there is a pot or vase, add this too, again starting with the basic shape.

5. Using the single colored pencil (or marker, pastel, or paint), trace over the pencil lines used to create the flower. Do not add detail to the flowers, just the basic outline of the plant.

6. Next, completely color in everything that is not the plant or the pot/vase. You will be coloring in all the “negative” space. What remains white is the shapes of the flowers and leaves of the plant. Notice how the white contrasts with the single color used in the artwork. Does the image look balanced? What shapes can you see in the negative space?



## **Session Two**

### **Part 1: Creating a Value Scale**

1. Begin by writing the definition of Value on the board. Again, show students IMAGE 4 pointing out how Sallin created the flowers’ forms by using light and shadow—the flowers’ gradually change from light to dark. The flowers are lightest where the light hits them and darkest where there are shadows.

2. Distribute pencils and the Value Scale Sheet to students. Explain to students that they can create values and contrast by changing the pressure of the pencil on paper. Also, they can create values using patterns, like hatching and cross-hatching. The closer together the patterns are, the darker they appear. The more white space in the pattern, the lighter they appear.

3. Look at the sample Value Scales. Demonstrate how to fill in the blank spaces using shading and hatching and/or cross-hatching. Have students use the models to create their own Value Scales. Encourage them to keep their pencil marks blended together for the “smooth shading.” For the hatching and cross-hatching, press down hard on the pencil and draw the lines closer together as the value scale gets darker. Hint: Turn the pencil sideways, using the side of the lead, to make it easier to do the shading.

4. Begin by coloring the far right space black by applying pressure and filling in the space completely or drawing lines closely together for the hatching and cross-hatching. Students should keep the far left space white—no shading or hatching, just paper.

5. Next, starting on the second block, have students gradually darken the spaces until they reach the last block.

## **Part 2: Using Value to Create Form**

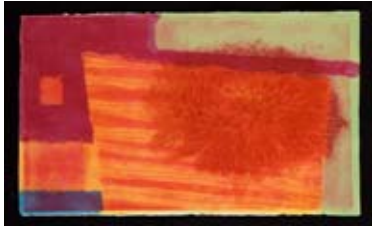
Using their drawings from session one, students will use shading and value to add form to their flowers. The shading helps to add realism to shapes and translates them into forms. Learning how to use values in drawing takes practice, so encourage students to have fun and enjoy the process.

1. Have students look at their flowers. Have them notice if the image looks two-dimensional or three-dimensional.
2. Again, have students look at their original floral reference or the potted plant or flowers used in session one. While looking at the flowers, have students identify the different tones on the flower—where do they see light, medium, and dark tones? Highlights and shadows? Is it darkest at the end of the petals? Lightest? Does it gradually get darker towards the middle of the flower? What tones do they see on the undersides of the flower? Is it dark or light? How do the colors change on the leaves? The stems?
3. Using the same colored pencil they used in session one, have students gradually add value to their flower. Have them incorporate what they learned while making the value scale. Students should use more pressure on the pencil to make areas darker, or shadows, and less pressure for the middle values. The lightest areas of the flower can be kept white or they can use a lighter value. Students can also use the hatching and cross-hatching techniques leaving more white space for lighter areas and making the lines closer together for darker areas.
4. To conclude, hang the floral images around the room and have students discuss what art techniques they used to create their finished works. Encourage them to use appropriate art vocabulary. Ask them if adding value to their flowers helped to make their flowers look more realistic or three-dimensional. Ask them to identify which parts of their artwork they think are most successful and also which parts were less successful and what they could do to improve them.

## Lesson 5

### IMAGE 5

Mary Manusos  
*Red Bloom on Blanket*, 2004  
Etchings on handmade paper



### IMAGE 6

Mary Manusos  
*Broken*, 2006  
Etchings on handmade paper

Show IMAGE 5 to your students and use the questions below (the same questions are on the back of the images) to guide your students in a discussion.

- Look at the colors in this work of art, which one did you see first?
- Look closely at this artwork. This image is two-dimensional. When looking at it does it look like the artist overlapped the colors to create space? Which colors look like they are up close and which colors look like they are farther away?

*Artists often use cooler or duller colors in a background to convey an illusion of depth, and gradually use warmer colors in the middle ground and foreground to make things advance and appear closer.*

- Look closely at this artwork. Describe the shapes and lines that you see. Do you see any shapes or objects that you recognize? Describe.

Did the artist depict the flower true to life or did she simplify the flower? Explain. What other shapes suggest something to you? Explain what you see.

*Manusos' artworks are abstract representations of flower blooms. Abstract imagery is not realistic. Abstract artists exaggerate or simplify the forms they see around them.*

- Look again at the colors in this artwork and notice if, and how, the colors affects your mood. What do you think of when you see the color red? How does that color make you feel? What do you think of when you see the color green? How does that color make you feel?

Does this work of art express an emotion? What emotion do you think it expresses?

*Manusos often incorporates into her artworks the bright colors and light she experienced on her travels to Mexico and Latin America.*

**Next show IMAGE 6**

- This is another artwork by Mary Manusos. How is this image different than the first image? Does this artwork look more or less abstract than the first image?
- What color or shape did you notice first? How does the use of color change the look of this artwork? Can you identify the flower? How is the flower different than the flower in IMAGE 5? How is it the same?

*For her artworks, Mary Manusos uses handmade paper. She transforms pulp into sheaths of paper of multiple blocks of color. While creating the paper, Manusos also uses a printing technique called etching. She etches an image onto a metal plate that she then inks and presses onto the colored paper. The etching provides sharp definition and contrast to the abstract color blocks.*

*The artists often uses the same etching in a series of works, but because of the random placement of color swatches on her handmade paper, each bloom looks different.*

# Suggested Activity for Lesson 5

## Flower Monotype

Before doing this project, show students IMAGES 5 and 6 and lead a discussion using the questions provided.

### Focus

Inspired by Mary Manusos etchings of single blooms with bright colors, students will create their own floral prints using a different, printmaking technique—monotype.

### Time

One class session

### Materials

- Masking tape
- Rulers
- White paper, 12" x 18"
- Water based markers, various colors
- Tempera paint, various colors
- Paintbrushes
- Sponges—cut in half so each student has one for clean-up
- Water/Water containers
- Glue sticks and colored construction paper (larger than 12" x 18") to frame finished artwork if desired.

### Procedure

This activity has great, colorful results—don't be afraid of the mess! Students can either make their flowers realistic or more abstract, just adding bits of details or the basic shapes of flowers. Encourage students to use bright colors for the flowers and the background.

1. Distribute all the materials to the students to begin.
2. After viewing and discussing the artworks by artist Mary Manusos, have students begin to think about how they want their own flower composition to look. Have them consider the colors they want to use, the shapes of the flowers, and colors to consider for the background.
3. Next, using rulers have students tape off a 11" x 17" rectangle on their desk/table. Have students leave a one inch border for signing their artwork, or have them put their name on the back.

4. Have students use the markers to draw their floral composition on the table within the taped borders. Encourage them to take time to create the composition and design. Do they want to add blocks of color in the background? What colors and shapes do they want to use for the flowers? Stems? Leaves?
5. Next, use tempera paint and paint over the marker drawing. Fill in the spaces created with the marker. Use similar colors or add contrast to vary the work. Consider layering colors. **Paint quickly and efficiently. Don't let the paint dry.**
6. Next, lay the paper over the painting and press it gently to smooth. Lifting from a corner, carefully remove and peel the paper off the table to see the print.
7. Set flower print to dry.
8. Have students use damp sponges to clean up the paint. Remove tape.
9. If desired, frame the finished print with colored construction paper.



# Suggested Activity

## Herbals: Creating Botanical Books

### Focus

Long ago, the names and descriptions of plants and their medicinal properties were recorded in books called *Herbals*. These books include detailed botanical illustrations together with information about the plant's medicinal, poisonous, and edible properties. Today, we continue to use plant ingredients in some medicines and the majority of the food we eat comes from plants. In this activity students will create their own *Herbals* by researching and illustrating plants and flowers, and providing accurate information about their diverse uses.

### Time

Two to three class sessions\*

Students will need advance time to find library reference books on flowers and plants.

### Materials

- 9" x 12" white or light colored construction paper for front and back cover—1 sheet per student.
- 9" x 12" white drawing paper—2 sheets per student.
- Colored pencils, markers, crayons, and/or watercolors to add color to the books
- Black fine-tip markers
- Pencils
- Erasers
- Ribbon, yarn, or string for binding the books. Precut into suitable lengths for binding
- Hole punch
- Reference materials

### Procedure

1. Either provide reference materials for students, or have students research and find books, magazines, and/or websites that illustrate, identify, and classify flora—plant life. Use selected images from the *On Flowers* exhibit for reference and resources listed in this guide. Look for: reproductions of Dutch floral still lifes; garden and field guides; photo books; Garden magazines; books on vegetable gardens, fruits, trees, herbals, mushrooms; books on butterflies, birds, insects; Natural history books.
2. Discuss botanical illustrations. Tell students that botanical illustrations are for a purpose, to illustrate and convey accurate information, yet they are artistic.
3. Distribute all materials. Have students carefully and evenly fold the white drawing papers in half to establish the book's pagination. The inside front cover or the next page can be page one. Next fold the construction paper in half to create the front and back covers.

4. Have students do research and select a plant category they want to illustrate in their books. They should select 4 to 6 plants to represent the selected plant category.

*Some examples include plants used for medicinal purposes such as aloe vera, jojoba, witch hazel plant, etc. Or, students can brainstorm the many things we get from plants. Have them illustrate examples of plants that humans consume. Potatoes, carrots, and onions are the swollen stems and roots of the plant. Lettuce is the leaves of a plant, while cauliflower and broccoli are the flowers of a plant. Think about all the spices and herbs that come from different parts of plants. Or, students can do illustrations of plants that we use on a daily basis. Many different kinds of clothing comes from plant fibers like cotton and linen. Or focus on the life cycle of plants, have students illustrate the stages of a plant's development and discuss what happens during each stage. The list is endless!*

5. For each artful illustration students should identify and provide information about the plant. Consider labeling the plant with its common and/or Latin name, its habitat—the places where plants live and grow, its uses, and any other interesting statistics. Students can add bugs, bees, or butterflies to flowers that cross-pollinate. Be creative.

6. Have students design their first page in pencil. (Remind students to leave space on the folds for the book's binding.) Students should do simple illustrations using their floral books and images as a reference. Have them look for the basic shapes that make up the plant structure. Line or contour drawings will work well. Each page should include one plant, flower or part of a plant illustration with some space left for writing. Use a fine-tipped marker for writing.

7. Follow the same page planning procedure throughout the book. Students can either apply all color at the same time, or from page to page.

8. After the book's inside pages are complete, have students use the construction paper to create a cover. Choose a border based on an illustration inside. Create a title for the book and include your name as artist/illustrator and author. For the back cover add more illustrations if desired.

9. Put the cover and inside pages together. Punch two holes in the centerfold, spacing them a few inches apart. Draw the ribbon, yarn, or string through the holes and tie in a bow on the outside spine.

10. Conclude by having students share their books and lead a discussion about the illustrated plants and their various uses.

*\*Optional: If time is short, pick a plant category such as foods from plants, and have each student illustrate and research one plant for the selected category. If desired, all the finished illustrations can be collated into a book and loosely bound. Make copies so each student can have a copy of the class botanical book.*

# Suggested Activity

## Patterns in a Paper Garden

### Focus

Nature is full of repeating patterns. Walk around outside to count how many different patterns you can find. See if you can find on different plants: leaves that are the same shape and have the same edge, either smooth or serrated-jagged; or look for the repeating symmetry in flowers (flowers can be divided into two or more identical parts). Look for ferns, mushrooms, pinecones, tree bark, and more to discover more patterns.

### Time

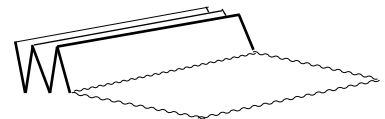
One class session

### Materials

- Paper—colored construction paper, white paper, tissue paper, textured and patterned paper, newspaper, any paper to use for flowers. Enough for each student to have 2 to 3 sheets.
- Paper, 12" x 18" for background. Choose a variety of colors, and/or textures, and patterns to enhance the design.
- Scissors—enough for each student
- Pencils
- Glue sticks
- Markers, crayons, colored pencils to add additional color to flowers and garden (optional)

### Procedure

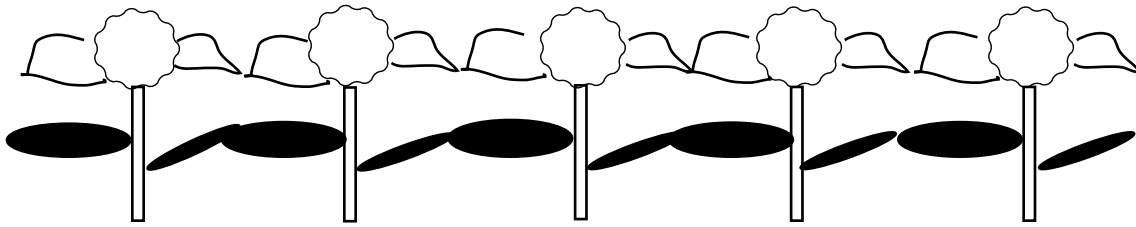
1. Students will need to fold paper into fans before they design their flowers. Demonstrate how to make paper fans by folding a sheet of paper evenly, back and forth. Press down on creases to create a smooth, even fold.



2. Draw a simple flower on the front of the fan. Begin from the bottom and cut out the flower shape. Be sure not to cut along the folded edges. The edge is where the flowers will be attached to one another—this will create the pattern.



3. Unfold the fan and show to students. Point out how the shapes repeat themselves.



4. Distribute all materials to students. Have students begin folding their paper(s) into fans. Students should have enough paper to create 2 to 3 rows of flowers.

5. As students begin to draw their flower designs have them think about how they want to design the shapes of the petals, edges of the leaves, thickness of stem, etc. Encourage them to be creative—they can leave the bottom of the fan solid to create grass, etc.

6. After they've drawn flowers on all their fans, have students begin cutting the flowers. Again, remind them not to cut the folded edges.

7. Next, have students unfold their fan flowers. Have students create their Paper Garden by gluing their flowers onto background paper of their choice. Have them consider how they want to design their composition. Flowers can be placed in rows, flowers can overlap one another, etc.

8. If students want to enhance their Paper Garden with more color and details have them add markings to the flowers' petals, veins to the leaves, designs to the flowers. Encourage them to keep their designs symmetrical to continue the patterns. Bees, birds, trees, watering cans, etc. can be added to complete their garden if desired.

# Literary Connections

These books may be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad. If you would like to find out more details about each book go to the City's Web site at [www.ci.carlsbad.ca.us/library/](http://www.ci.carlsbad.ca.us/library/) Click on "Library Catalog." This will take you to the search engine. Searches may be under titles, topics, and/or authors.

City of Carlsbad Library  
1775 Dove Lane  
Carlsbad, CA 92011  
760/602-2049

Georgina Cole Library  
1250 Carlsbad Village Drive  
Carlsbad, CA 92008  
760/434-2994

There are numerous books about floral painters, floral imagery, and the science of plants. This is only a sampling of available books at the Carlsbad Libraries.

## **582.13 BUR**

Burger, William C. *Flowers: how they changed the world*

## **582.13 FLO**

*Flowering plant families of the world*

## **758.42 FOS**

Foshay, Ella M. *Reflections of nature: flowers in American art*

## **676.22 HIE**

Hiebert, Helen. *Papermaking with garden plants and common weeds*

## **709.492 KIE**

Kiers, Judikje and Fieke Tissink. *The golden age of Dutch art*

## **760.04434 KIN**

King, Bente Starcke. *Beautiful Botanicals: Painting and drawing flowers and plants*

## **583.13 LAV**

Lavelle, Mike. *The world encyclopedia of wild flowers and flora*

## **758.42 MIT**

Mitchell, Peter. *Great flower painters: four centuries of floral art*

## **751.422434 REI**

Reid, Charles. *Painting flowers in watercolor*

## **582.13 SPE**

*National Audubon Society Field Guide to Wildflowers*

## **743.7 STE**

Stevens, Margaret. *An introduction to drawing flowers*

**582.13 WEL**

Wells, Diana. *100 flowers and how they got their names*

**FOR KIDS**

**J 580 BOC**

Bocknek, Jonathan. *The science of plants*

**J 580 BUR**

Burnie, David. *Eyewitness plant*

**J 582 CAR**

Carle, Eric. *The tiny seed*

**J 581.69 DOW**

Dowden, Anne Ophelia. *Poisons in our path: plants that harm and heal*

**J 582.13 FAR**

Farndon, John. *Flowers*

**J 575.57 FAR**

Farndon, John. *Leaves*

**J 575.68 FAR**

Farndon, John. *Seeds*

**J 580 HEW**

Hewitt, Sally. *Sorting plants: what is a flower?*

**J 581.978 PAT**

Patent, Dorothy Hinshaw. *Plants on the trail with Lewis and Clark*

**J 741.2 TEM**

Temple, Kathryn. *Art for kids: drawing*

**SUGGESTED WEBSITES**

**Botany.com**

An encyclopedia of plants and flowers

**Plants.usda.gov/**

Plant Database of the USDA Natural Resources Conservation Service

# Glossary

**Angiosperm**—a flowering plant.

**Autobiography**—the biography of a person narrated by himself or herself.

**Background**—the area in the picture that appears farthest away from the viewer, usually near the horizon line.

**Balance**—a principle of design, balance refers to the way the elements of art are arranged to create a feeling of stability in a work.

**Bilateral Symmetry**—when anatomical parts are divisible into two equal halves only along one line through the center.

**Composition**—arrangement of different objects and elements in an artwork. The choice and arrangement of visual elements are techniques an artist uses to communicate an idea.

**Contemporary Art**—the art of the early 21st century or present day.

**Contrast**—a large difference between two things; for example, green and red, light and shadow. Closely related to emphasis, a principle of design, this term refers to a way of juxtaposing elements of art to stress the differences between them.

**Elements of Art**—components used to create a work of art. These include line, color, shape/form, texture, value, and space.

**Etching**—an intaglio printing process in which an etching needle is used to draw into a wax ground applied over a metal plate. The plate is then submerged in a series of acid baths, each biting into the metal surface only where unprotected by the ground. The ground is removed, ink is forced into the etched depressions, the unetched surfaces wiped, and an impression is printed.

**Flora**—plant life.

**Foreground**—the part of the picture or scene that appears closest to the viewer, usually near the bottom.

**Form**—refers to an element of art that is three-dimensional (height, width, and depth) and encloses volume.

**Intaglio**—the collective term for several graphic processes in which prints are made from ink trapped in the grooves in an incised metal plate.

**Line**—a point moving in space. Line can vary in width, length, curvature, color, or direction.

**Monotype**—a one-of-a-kind print made by painting on a smooth metal, glass or stone plate and then printing on paper. The pressure of printing creates a texture not possible when painting directly on paper.

**Mood**—the feeling expressed in a work of art or literature.

**Movement**—objects or visual elements in a picture that cause the eye of the viewer to travel within and across the work of art.

**Negative Space**—empty space in an artwork, a void.

**Pattern**—the repetition of anything such as shapes, lines, and colors.

**Positive Space**—space in an artwork that is positive—filled with something, such as lines, designs, color, or shapes.

**Radial symmetry**—when a basic shape unit is repeated around a central point. Most flowers have radial symmetry.

**Repetition**—recurrence of visual elements at regular intervals within an image.

**Shading**—showing change from light to dark or dark to light in a picture by darkening areas that would be shadowed and leaving other areas light.

**Scale**—the size of each element within the frame of an artwork.

**Shape**—an element of art, it is an enclosed space defined and determined by other art elements such as line, color, value, and texture.

**Space**—an element of art that refers to the distance or area between, around, above, below, or within things.

**Still-life painting**—a representation of objects which lack the ability to move (i.e., flowers, shells, food, etc.), and which are for artistic purposes grouped into a composition.

**Symmetry or symmetrical balance**—the parts of an image or object organized so that one side duplicates, or mirrors, the other.

**Texture**—an element of art, texture is the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated.



**Tint**—a soft and light color, one to which white has been added.

**Tone**—a quality of a color.

**Two-dimensional**—having height and width, but no depth; flat.

**Value**—an element of art that refers to the lightness or darkness of a color.

**Value Scale**—a gray scale, a series of spaces filled with the tints and shades of one color, starting with white or the lightest tint on one end, and gradually changing into the darkest shade or black on the other.

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“Flower Monoprint” lesson adapted from lesson provided and created by Nicole Nelson, Art Specialist at Del Mar Hills Elementary, California.

## Websites

“Flowers: Color, Shapes and Habitats” inspired by lesson retrieved from the Discovery Education website <http://school.discoveryeducation.com/lessonplans/programs/animalColorsShapes/>

Parts of “Flowers in Black and White” lesson inspired by “Negative Space” lesson retrieved from <http://home.att.net/~tisone/lesson15negative.htm>

“Parts of a Flower” graphic retrieved from Enchanted Learning web site at <http://www.EnchantedLearning.com> 2000-2008

# Appendix

## More Suggested Activities

*There are numerous art and flower related activities that can be linked to State Standards.*

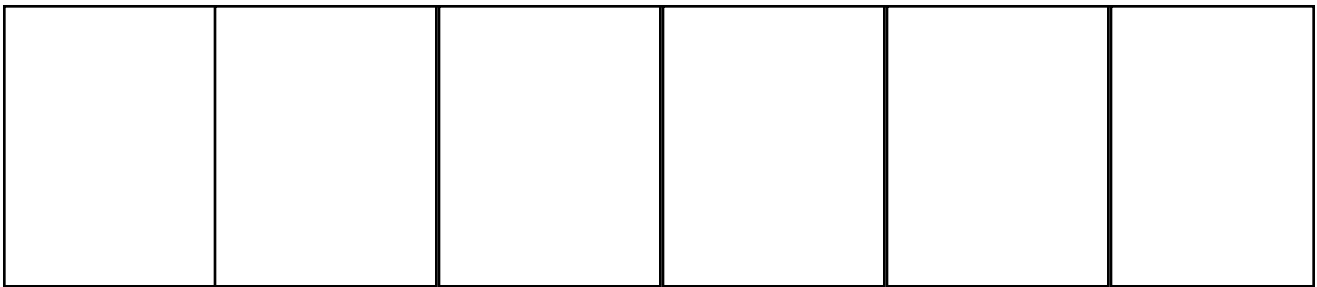
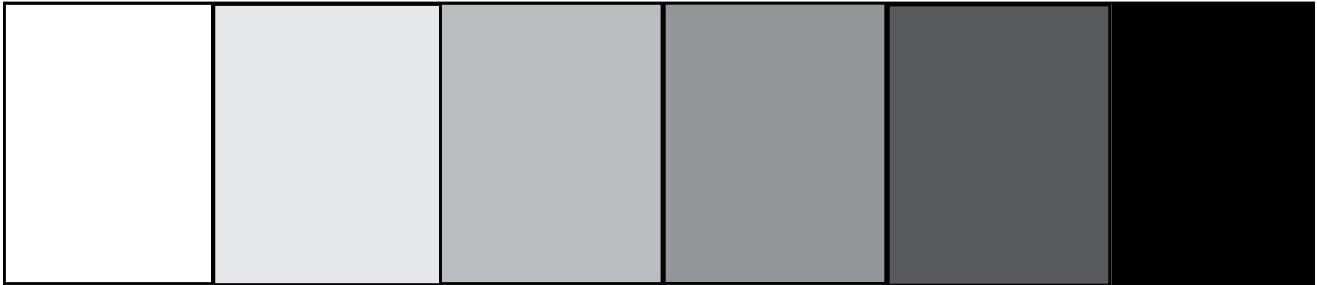
*Here are a few more ideas to get you started:*

- Take advantage of a local resource and take a class field trip to Carlsbad's Flower Fields to see and learn about the annual display of Tecolote Ranunculus. The Flower Fields are open during the months of March to May each year. Visit [www.theflowerfields.com](http://www.theflowerfields.com)
- Dissect a living flower by cutting it carefully in half. Have a discussion with students about the parts of a flower. Notice if the flower has radial symmetry or bilateral symmetry. Have students draw what they see and label each part of the flower.
- Create an accordion fold book and have students illustrate the life cycle of plants. Each page can feature a different stage of the plants development. Have them write about what they're illustrating.
- Use a journal or notepad and take students for a walk outdoors to learn more about flowers and nature. Once you're outdoors have students record their responses to and reflections of what they see. Have them get close to the objects they find interesting and examine them. They should note what they see and make a sketch of what it looks like. Look for nature's repeating patterns, the shapes of different natural objects, the various kinds of insects and birds that pollinate different kinds of plants, etc. Take the time to explore, observe and record nature.
- Create a spelling bee, crossword, or puzzles using vocabulary related to plants and flowers. Consider words like angiosperm, anther, botany, bud, bulb, carpel, endosperm, filament, etc.
- Use paint and leaves, mushrooms (cut in half), ferns, and other natural objects to make prints. Use repeating shapes to create interesting designs and patterns.
- Make handmade paper using newspaper and add paint for color. Add small flowers and petals, leaves, grass and other natural objects to give the paper interesting textures and designs.

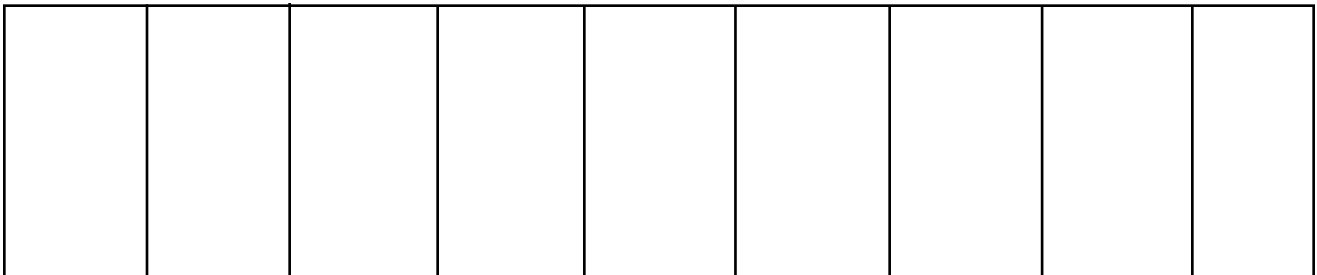
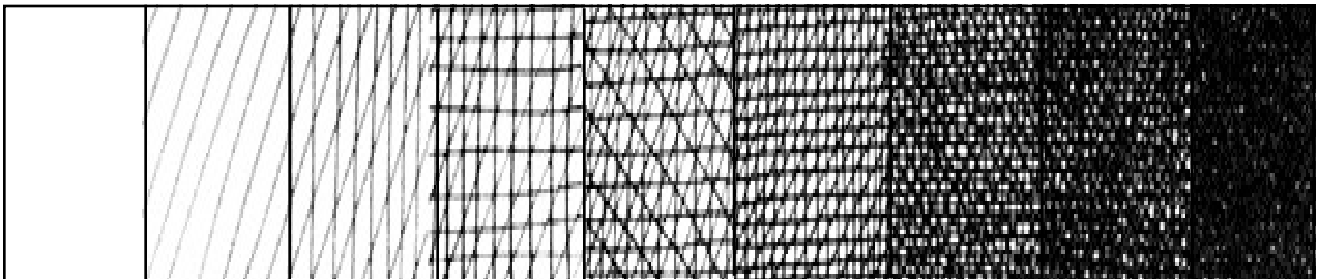
## VALUE SCALES

The two value scales below show two different ways you can represent shadow with a pencil. In each Value Scale the first block is white, the last block is the darkest value, or black. After the first block each tone is a little darker than the one before it. Use pencil to practice creating different tones in the blank value scales below.

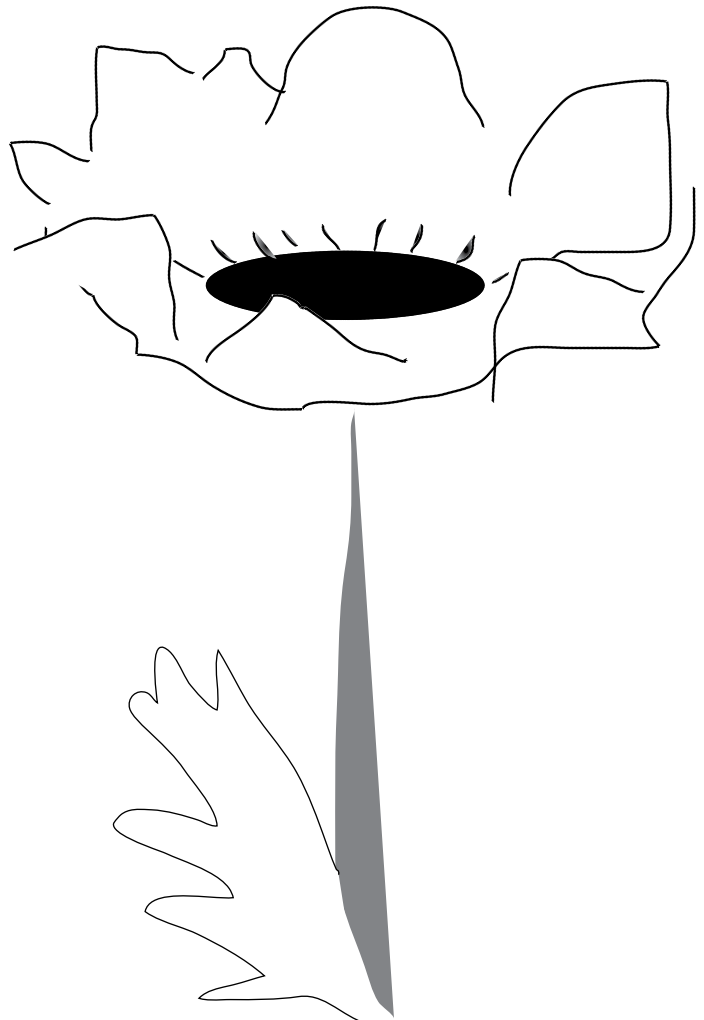
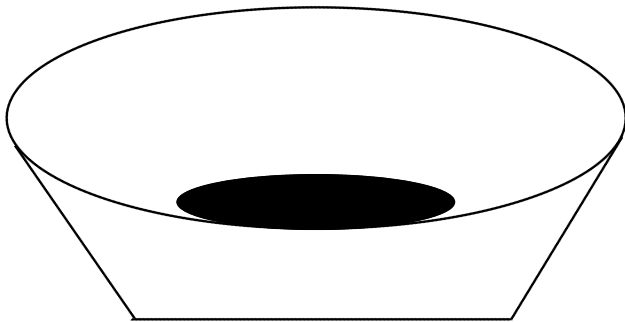
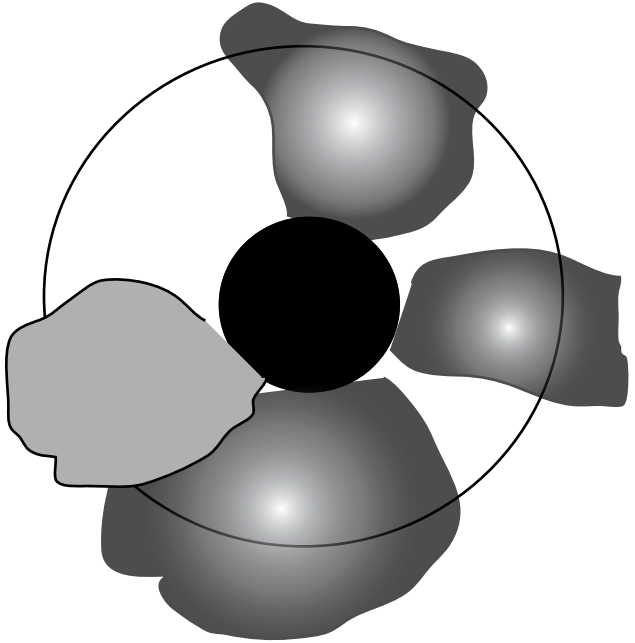
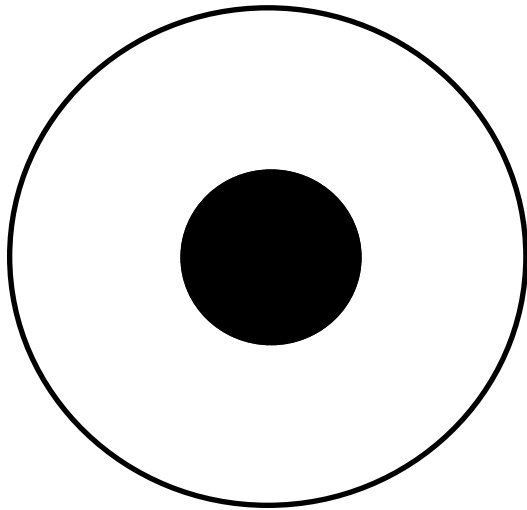
### Smooth Shading



### Hatching (parallel lines) and Cross-hatching (crisscrossed lines)



Example: Seeing Shapes in Flowers





## ON FLOWERS

William D. Cannon Art Gallery  
Carlsbad City Library Complex  
1775 Dove Lane  
Carlsbad, CA 92011

The Cannon Art Gallery is a program of  
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